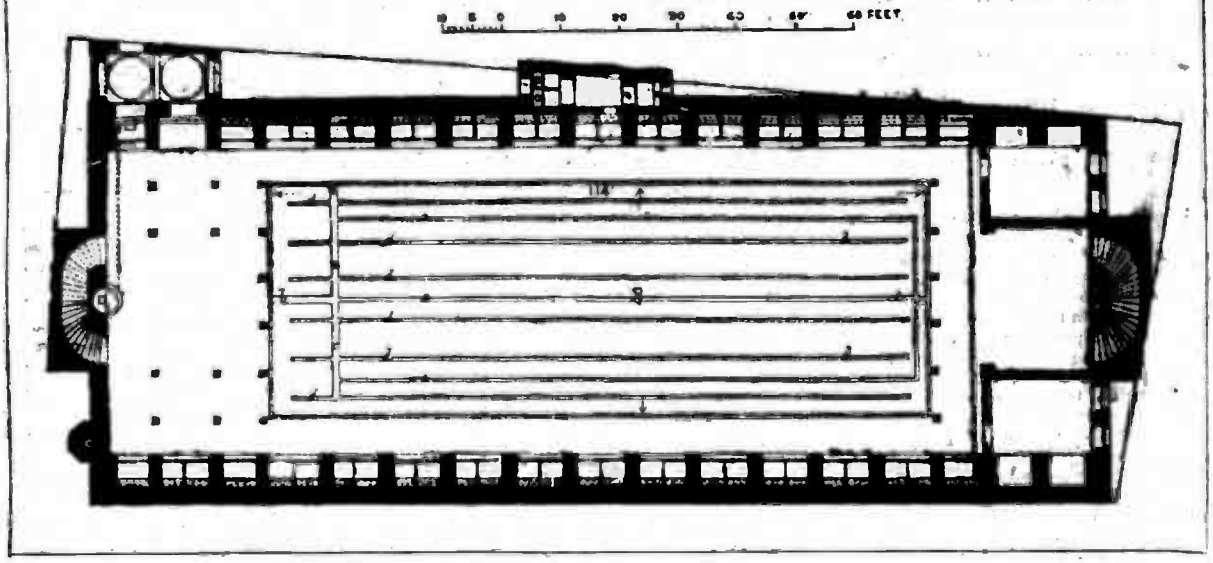
PLAN OF SWIMMING-BATH, VIENNA.



THE DIANA BATH, VIENNA.

It was in the year 1804 that Messrs. Moreau and Hummel, the former a distinguished architect, the other a painter, conceived the plan for establishing at Vienna a public bath, which, like those already existing at Paris, should possess all the qualifications desirable for utility and comfort. The site chosen for these baths was most appropriate, being that where the city and the populous suburb Leopoldstadt are most contiguous, besides being on the road to the much-frequented public resorts of the Prater, Augarten, &c.

The site of the baths presents an irregular figure. The ground and first floor of the building next to the river comprise the dwellings connected with the bath. The façade is pierced in its centre and at both sides by gateways. To the right and left of the central entrance which is the largest, are the outbuildings, antehouses, and staircases leading to the dwellings. Thence we arrive through a court to arcades, under the shelter of which those arriving in carriages descend; and then gentlemen proceed to one ante-room, ladies to another, take up their tickets, and proceed to the bathing-rooms, which extend round a garden.

There is a machine moved by horses, by which the water of the Donau Canal is raised into the reservoir and tanks situate above the building. The second building contains stables. There is a third court on the left, one side of which is occupied for the economical purposes of the establishment, which, neatly and comfortably conducted, enjoyed great popularity, and yielded large profits to the owners. In the year 1841, the Noria Society for filtering water established a branch agency at Vienna. This led the proprietor of the Baths to the idea of making use of the apparatus for obtaining a constant supply of clear water, and also to establish a swimming bath. As the then existing establishment did not possess sufficient room for this purpose, an adjoining locality was acquired. A turret 70 feet high was erected, in the upper part of which is a reservoir. Two steam engines, of eight-horse power each, convey the water of the Donau Canal to the tank, whence it is conducted by tubes to the filtering places, and thence again into a reservoir placed above at a height of 34 feet; and from this it is conducted to the warming copper of the baths and the swimming establishment. After this apparatus had been fixed, the building of the *winter swimming bath* was begun, and it is of this that we give a view, plan, and section. The direction employed the architects Messrs. Förster and Ekel, of whom the latter worked out the plan and conducted the works.

The building consists of an irregular, oblong square, whose surface, previously used as a garden, lay 6 feet deeper than the floor of the Diana bath. Here, a hall as large as possible was constructed, which was then connected with the original establishment, that its entrance should be through the ante-room of the gentlemen's bath. The hall was disposed parallel with the longitudinal line. The outward width of the building is 68 Vienna feet, and its length, without taking into account the staircase, 173 feet 6 inches. The basin 40 feet broad, and 114 feet long, occupies the midst of the hall. On its longer side extend Trottoirs 6 feet broad, which serve for the general circulation, and for the swimming masters going about. Behind is a row of cabinets for the bathers. Two stone staircases lead to the cabinets of the first floor. The semicircular niche which is to the right of the entrance, in the end wall, is for a fountain of filtered water for drinking, and the corresponding one in the other end of the hall has a statue of Diana. At the same end of the hall on the ground floor are placed right and left rooms, one of which contains an apparatus for assisting cases of accident: the other is that of the swimming masters. Boxes for receiving the clean and used cloths are placed on both floors in different places. A room for a *friseur* is in the first floor above the antehall, and the water closets are on the long side of the hall.*

MONUMENTAL.

Mr. Thomas, the sculptor, has just finished, at his studio in Old Church-street, Paddington, a monument to the late John Brooks, Esq., merchant and cotton manufacturer, of Manchester, a distinguished leader of the free-trade movement; and which is to be erected by that gentleman's family at Prestwich, near Manchester. As a successful combination of architecture and allegorical sculpture, this is a work of art deserving of more than a mere passing notice. The style is the Cinque-cento, or revival, of Italy, assimilating that of Bramante especially. The design is of the cubical description, being square in plan, with four angle pilasters, arched between on each face, and surmounted by a consoled cornice, which is pedimented on each face, and finished with a blocking: the order thus described is sustained by a high pedestal with base and surbase, and which rises from a spreading platform of two steps. In the arch on each side is a niche containing a draped female figure, of nearly life size: the pilasters and spandrils are panelled; and these, as well as the tympana of the pediments are enriched in relief.

The character of these several faces is as follows:—1st face,—figure of Commerce, with joyous expression of countenance; her brows circled with a wreath of Indian corn; her left hand holding the classical rudder; while on the ground beside her are bales, and other signs of merchandise: the pilasters contain English corn; the spandrils, Indian corn. 2nd face,—figure of Industry, of cheerful aspect, wearing the laurel wreath, and having in left hand the distaff; the right hand with the hammer, resting on the cog-wheel and anvil; the pilasters exhibiting the flax and the spandrils the cotton plant. 3rd face.—Integrity; a firm set figure, expressive of strength, decision; the head covered with the skin of the lion's head, the left hand resting on the sacred volume, inscribed with "Truth," and which is supported on a pedestal covered with lion's skin: in the right hand is the oak branch: the pilasters contain the oak branch, and the spandrils the palm. 4th face.—Charity, benignant and benevolent: on her left arm is an infant, which nestles in her neck, while on the ground is another little child clinging to her garment: the pilasters are decorated with the lily, emblematical of purity; the spandrils with the poppy—death—eternal sleep. In the pediment on this side are the arms of the deceased, who was distinguished for the lofty virtues which are shadowed forth in the composition.

The pedestal is of Aberdeen granite, the superstructure of Sicilian marble,—a white with occasional blueish grey mottling, not veined, and which stands almost alone as adapted for external work in our climate; while, for monumental purposes, its quiet aspect is very appropriate.

The Excavations at Fountains Abbey have of late been confined to that portion of the abbey east of the refectory, and south of the chapter-house and choir. It was known, from a plan of the abbey prepared by Mr. J. R. Walbram, of Ripon, for Earl de Grey, that a solitary arch just peeping above the ground, a few yards west of the river arches that support the remains of the Abbot's house, bestrode an old water-course. Immediately in the rear of some buried buildings supposed to have been the abbey brewhouses. In order, therefore, to come at once to the real level of this water-course, the workmen commenced on nearly a level with the present river. They had got to the arch, when a workman brought down what was at first thought to have been a quantity of old glass. It turned out to be a number of silver coins, in excellent preservation, and apparently deposited by some one in the troublous times of Charles I.

* We have taken the materials for our illustrations from Herr Förster's excellent work, the *Bauzeitung*. We shall give a section in our next.

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